

# DIGITAL AGNES

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## ***Catalyzing Change: Bruce Kuwabara***

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**SPEAKERS** Bruce Kuwabara

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**Bruce Kuwabara:** I'm really happy to be here. And I usually speak with no script, but I wanted to respect your time.

So I've titled this *Catalyzing Change*, and it really is about trying to understand what change do we want to catalyze. What changes do we want to make, you know, to make a better world and make a better society? You know, how does architecture and how can architecture influence the way we live and how we relate to each other? We know architecture has the power to shape experience and relationships in space and time, and we know architecture can nurture communities. But can architecture change mindsets and attitudes and support changing values and structures?

And I would say that, in these very chaotic and very challenging times, values are shifting, and positions are shifting in every aspect of our lives. For me, the project of architecture operates at the intersection of disciplinary knowledge; meaning the history of architecture, the knowledge of buildings, structure, and so on, all the things that have always been there, materials, craft, light, they're all still there. But how can architecture actually create new ways of thinking? And for me, the mission has been to create exemplars, examples, models, things that become precedents for others and inspirations for the world we want, not the way the world as it is. You know, before, at the reception, the daughter of one of the guests basically asked me why can't hospitals be beautiful. That was her question.

She's nine years old. I think she should become an architect. So this is a work completed by a friend of mine, an artist, an educator, Brian Boigan. Some of you may know him. He created an avatar for me in 2023 after I told him that I descend from the Samurai. My great-great-grandfather was one of the last of the Samurai. So then, Brian added my glasses. And then I told him that Kuwabara actually means mulberry field, so he imported all these mulberry trees. And then we were talking about Japanese films and woodcut prints and how rain is depicted, and so he created this. I've never shown it to anyone because it's kind of embarrassing. The older I am, the deeper in time I want to travel. You know, my children are 20 and 21, and they live in a very thin, widely distributed present. Historical forces and events have shaped my perspective on life and architecture.

My parents told my sisters and me very little about their internment experience in British Columbia. They did not want us to speak Japanese, and I don't. They felt that it would mark

us out as foreigners to Canada, as enemies of the country. And so, what they did, as their strategy of assimilation and survival, was essentially to create a clean slate so that my sisters and I could focus only on the future. We had no past. I'm very envious of people who actually understand their lineage. I do not.

So I grew up without knowing about my grandparents, where they came from, or what they did. And so, with that kind of beginning, I just began to imagine and construct my own world. I didn't have that many choices, and I followed my curiosity and passions. When I was in first year at the School of Architecture at the University of Toronto, one of my professors, Peter Prangnell, was a really radical British educator who had taught at the Architectural Association in London and at Columbia University in New York.

And he presented a series of talks. This one is from his first talk. It was on floors. And he said that this bamboo platform at Katsura Villa is architecture, and it is an agent for our affairs with the moon. Jordan Stanger-Ross is a professor at the University of Victoria, and he, over the last probably five years, has led a team of scholars to research what catalyzed the internment of Japanese Canadians during the Second World War.

The research was supported by SSHRC grants, and it reveals the politicians' policies and actions that led to the dispossession of property, the loss of homes, the loss of homes to return to, and the internment of 22,000 Japanese Canadians. The internment camps were located 100 miles from the coast of British Columbia on the Pacific Ocean. The confiscation and sale of all the property and possessions was used by the federal government to pay for the internment, yet the Japanese Canadians, who were in those internment camps, still formed communities, and they were in abandoned towns, lumber towns, mining towns in the interior of British Columbia.

And my family was interned in Sandon. Ann-Lee and Gordon Switzer, it always takes someone from somewhere else, are two American scholars from Philadelphia who retired in Victoria, and they wrote this book, "Gateway to Promise," after they discovered the graves of Japanese Canadians buried in the Ross Bay Cemetery, which is the largest Victorian cemetery in Canada. They dedicated a chapter to the Kuwabara family. And my grandfather on my father's side worked for the government of Canada as an immigration officer who helped new immigrants settle.

After my parents were basically released from the camp at Sandon, my father, who was the eldest son of a very large, very poor family, my mother and my oldest sister, who was born in the camp, took a long train ride east, away from post-war racism on the West Coast, and settled in Hamilton. My joke with my parents is, why did you stop there? Why didn't you just keep going to Montreal? My father worked as a labourer for the subsidiary of the steel company. They had many companies that were all kind of under the umbrella of the steel company because Hamilton was like Pittsburgh. You know, they rented a house until the

rest of the family could come from British Columbia, and they managed to save a down payment for a little house in the north end of Hamilton, where my sister, second sister, who's on the right, and I were born. There was an article recently that said, somehow, people who have sisters turn out to be better people. And Sasha, my partner, said, well, maybe you're twice as good because you've got two sisters.

I had three hobbies growing up. This is for the nine-year-old in all of us. I had tropical fish and several large aquariums, and I learned about fish communities and plant life, water quality, waste management, aeration and filtration, temperature and light. It really was ecology, and it really taught me about the fragility of the environment. And chess taught me about space and time. This drawing is Andy Warhol's drawing, but I chose it because it actually kind of looks like me when I was a teenager. But chess teaches you about space and time and power and strategy, and it's incredibly important for planning and spatial relationships. And it's experiencing a great comeback. If you ever know who Magnus Carlsen is, you'll really understand how important it is in terms of teaching the mind. And my family did not have enough money to travel. You know, for us, going to Niagara Falls was the trip of a lifetime.

So I collected stamps that enabled me to understand different global cultures. But there, I discovered that architecture was actually operating as a representation of those cultures and as a symbol of nations. I did not admit it at the time, but I had a role model in the late, great Raymond Moriyama, who was a Nisei, a second-generation Japanese-Canadian architect. And everyone in our community was talking about Raymond because he was designing the new Japanese-Canadian Cultural Centre in Toronto, which is the symbol of resilience and pride of a community once considered the enemy within. Seventy-five families mortgaged their homes to build his building. I had two important mentors. You need mentors. I was a student of the late George Baird, who was an architect, a theorist, an author, an educator. And I worked in his office for three years right out of school because I was very critical of the work and the culture of almost all of the architectural offices in Toronto at that time. And after three years, I worked for Barton Myers.

He was an American architect who came to Toronto and partnered with architect Jack Diamond to form what I thought was the most interesting reform-minded architectural practice in Canada. So two Americans come to Canada, and they were very involved with the thinking of Jane Jacobs. So they were interested in city building, neighbourhood, and heritage preservation. And then Barton left us. It's like the owner leaving the team. And Thomas Payne, Shirley Blumberg, Marianne McKenna, and I were all associates of Barton Myers in Toronto. He decided to leave to Los Angeles in 1987, and we started our firm with 16 people, all the people who were working in his office, and we worked in that same office space. We took over his lease, and we took over all of his ongoing contracts and projects. When you're an architect, you can't just close shop. You have all kinds of obligations contractually.

So we basically let him off the hook so that he could go back to the United States. One of the projects that we got on our own is shown in this model. It was for a Japanese real estate developer for a residential retail and restaurant complex in Yorkville at 100 Yorkville. And I was totally interested in Arata Isozaki. So much of my life has been devoted to tracking and following Japanese architecture and Japanese architects. You know, having been cut off from Japan, it's been a kind of lifelong pursuit to see if I have any connections at all.

And one of my big disappointments is when I go to Japan, no one thinks I'm Japanese, not one person. I don't know why. One of the things we're very proud about is that we developed what I think is a very unique hybrid model of practice. You have to understand it was in the late 80s. And so, there were two men and two women. It almost seems like it was conceived to be like a kind of musical group or something like that. But we're all from different backgrounds, and they're very diverse. Like Marianne's from Montreal. Shirley's from Cape Town. Tom is from St. Thomas. But we understood something that I think is really relevant today. It's become way more relevant. But we were doing this all by ourselves. The idea that there would be, how about this, two women founding partners in a practice in architecture never had been done before. That we would basically only be pursuing design and at all costs.

But I'm going to tell you that we have always been very profitable with our theory and strategy about diversity in a time that eventually caught up to us. And this slide, I love this slide, it's from Jay Ingram. He was Quirks and Quarks at CBC, and he talked about collaboration in science and the arts and ways in which major breakthroughs were made. And what he concluded is that what's critical to collaboration is constant conversation and debate. You've got to be talking to each other all the time and healthy competition. And then Tom left our practice to practice on his own in 2013. And Marianne, Shirley, and I moved our practice forward.

So I feel the benefit of having two sisters growing up, and now I have two partners for 38 years. We made seven new partners through an internal succession. And we have a lot of talented people, many of them working on the Agnes. And we have held only one thing at the top of our priorities, which is to make great architecture. My goal is to demonstrate that you can make significant architecture in Canada. You don't have to leave Canada to do that. In 2018, we moved to the Globe and Mail building in Toronto. We grew our staff through the pandemic. And this is taken from the 17th floor just off of the event space that Marianne McKenna designed. It's very, very successful. But it also creates a kind of city-gazing platform where you can really understand Toronto.

Achieving great architecture depends on people, lots of them, clients like Emelie [Chhangur], designers, constructors, individuals, communities, and the quality of teams working together to achieve a common goal. We have extraordinary longevity in our staff,

and our alumni have formed the next generation of creative practices in Toronto and across Canada. Check them out. A lot of the firms that are really making a mark have come out of our hybrid practice. Our studio in the Globe and Mail building is a loft. It's a contemporary loft. It's full of light. I invited the nine-year-old to come and intern with us anytime she wants. We work in a remarkable combination of spaces for concentrated individual work, intensive collaboration, mixing, and a lot of social events.

We think it's really important that the issues that form the context of architecture and our contracts actually are present in our studio. I collect photography, and I love this photograph by Stephen. Oh, wait, I'm missing this. This is just interesting on collaboration because what we've done is we've really looked at other models, music models, cooking models, all sorts of team sports where individuals are doing not only individual tasks, but they're working all together. It's a kind of idea of the ensemble or the orchestration of creativity. We're working together. We're not literally all doing the same thing. This is the photograph I love by Stephen Waddell, who's in Vancouver, and he was taught by Jeff Wall. This one is called "Students of Architecture." And just take a look at this. It's in Paris on the Pont des Arts. It's a classical composition of figures and lines of sight and focus, and they're all women. And today, women comprise 70% of the student enrollment at most schools of architecture in North America.

So things change. This photograph is very relevant I think to Agnes. Teenagers on their cell phones, sitting in front of Rembrandt's "Night Watch," and those students are really into what's going on in the flow and flux of their handheld devices. And I think for Agnes, and certainly for me in terms of architecture, that the premium experience is about the real, real space. It's like being in this space as opposed to being on a Zoom call. It's a very different kind of experience, and I think you perceive different aspects of everything that's going on. And the message is, I think, very different in real time. So my question is, you know, how can projects like Agnes Reimagined re-engage the next generation in the appreciation of and hopefully perhaps even in the making of art, not just the study of art, and the conservation of art? Now, this I came across recently. This is so great because what you're seeing is the digital removal of human figures from a famous painting, but it also relates to one of my professor's structures to understand architecture. So he would have said that the architecture, the photograph on the right, probably minus the plates and setting, is the deep structure.

It's the architecture. It is this platform, those walls, that ceiling. The second layer is fill, which would be that table, that dining table or the chairs you're sitting on or this lectern, and humans bring fill into inhabit space, blankets, whatever it is, and then there's the action. So it's Christ, his disciples. And in film, which I'm very interested in, the fill in action institute the mise-en-scene, which is the putting into place characters and objects to move the narrative forward. So architecture provides that framework for inhabitation and experience. You know, we designed Remai Modern, and it's very orthogonal. This is a

projecting glass bay that looks out over the South Saskatchewan River, but I'm just totally astonished by a work of art by an artist, Céline Condorelli, whose curtain and mats, I really love this, dissolve our building with a new landscape. And so, she's brought nature, a representation of nature into architecture. That's what I'm hoping at Agnes, that artists will transform the building and all of our experience of that building.

And I've learned so much from our clients, the late Aga Khan. We did the Global Centre for Pluralism in Ottawa for the Aga Khan. And at a Massey lecture in Toronto, the Aga Khan said that we're not born with an understanding of pluralism. The concept of pluralism, the respect for differences, has to be taught. And that's why he was very interested in early childhood education. And he chose Canada as opposed to the United States or anywhere in Europe as the site for the Global Centre for Pluralism because he saw something here, which is a working democracy, a civil society, and the potential for lessons that he could share with the rest of the world. So we transformed Canada's first archive building, built in 1904, designed by Canada's first public works architect, David Ewart. It's right on Sussex, 330, and it had turned its back to the river only to address Sussex. And when we visited the site for the first time, Shirley and I looked back across the river, and our immediate impulse was to extend the space of entry through the building, to the river, and create a new opening, a window, which is really an open door to the Ottawa River and its angle to screen the view of Moshe Safdie's loading docks at the National Gallery.

But it's about creating a building for global pluralism that sponsors conversations. Can you design a building where people want to have conversations in? I used to present all of our work and the work that I've been doing under these themes, and they're all still relevant, but I wanted to just give you a quick overview of them. They're the seven themes that think are very important. I've always said every building implies a city. If you Google every building implies a city, I think I come up. You just say it enough times and, eventually, people attribute it to you. But every building does imply a city, consciously or unconsciously, whether it's a McDonald's or whether it's a heritage building. It actually expresses the values about how people want to live together and the level of urbanity, which is the relationship in that society.

In 1989, two years after we formed our practice, we won the largest open design competition for Kitchener City Hall. There were something like 350 entries. And for me, it was never a single building. It was always a composition of multiple buildings, different typologies, the walls, the rotunda, the canopy, the tower. And I realized that it was really inspired by [Leon Battista] Alberti's rendering of the ideal city, buildings that were forming a public space. TIFF Lightbox is a hybrid, and it's really about how different pieces come together to form something that would not exist without either of them. And so, this is the Toronto International Film [Festival]. And there's a condominium tower, which really makes the economics of this project work. And so, this allows the film festival to operate throughout the entire year. I go there to see films. I mean, the best films are screened

there, under the best conditions. But the interior is choreographed for people to appear and reappear around the central atrium, and so that the building becomes an unending film of daily procession of people who love film. The ballet school, where my daughter danced for 10 years, creates a vertical campus of dance on Jarvis Street, and it has incredible old and new combinations. You know, the central Georgian building is Oliver Mowat's house. Oliver Mowat was a father of confederation and the oldest, longest-standing premier of Ontario. And on the left, the red brick building is the very first Havergal College. And so, there was already this alternation of really strong heritage buildings for Canadian history and Toronto history.

And so, what we were doing was really interspersing new construction between the heritage buildings and layered back to create a foreground, a middle ground, and a deep ground. And the deep ground are towers that a developer built called Radio City. And I was inspired by an article that the critic Richard Sennett wrote about a photograph that Thomas Struth took of a family in Germany. And that family was intergenerational, men and women, tall, short, gathered around an outdoor table. And what Richard Sennett said was, it was like a series of buildings of different generations around a piazza. I said, yeah, that's it. That's what we're doing. It's on a stage. And so, it's an ensemble, like a dance ensemble, on a stage on Jarvis Street. And then in Ottawa, again, this is another David Ewart building. The building on the left is the Canadian Museum of Nature. It's Canada's first museum, 1910. Hard to believe our first museum was a 20th-century building. But what happened was that when it was opened, and it was dedicated to Queen Victoria, it was called the Victoria Memorial Museum, that the stone tower, which was about twice the height of the glass tower, started to fall away from the building because Ottawa has a phenomenon called liquefaction. It's exactly what it sounds like. The clay starts moving with water. So his tower started to list. And the government said for reasons of public security, safety, we have to take it down. So they basically decapitated his building, and they left the lower stump, what I call the stump, which became the main entrance to the Museum of Nature that everyone in Ottawa called the castle.

It's a very loved building, but it stayed that way for 100 years, until we renovated it and created another lantern, a glass lantern, made out of Pilkington glass, structural glass. It's triple-glazed. But the beauty of the move was not only to create a kind of memory of David Ewart's lantern, but it was also to complete the circulation around the interior atrium, which is central and behind the next wall where that beautiful window is. So this space is used for art installations like Museum of the Moon by Luke Jerram, who's British. But also, we discovered that we introduced a butterfly stair, which means that you can come out of the building at two places on every floor and then move through to the next floor or go up or just go back and around. It's basically a scissor stair, where you're always up close and personal with David Ewart's stonework. I wanted the relationship to be very visceral and choirs like singing there. And in Montreal, we won a competition. I just want to tell you

that it's very hard for an architect from Toronto to get a job in Montreal. So we went into a competition, and we won it for 1 million square feet.

And, you know, Concordia, and some of you, I'm sure, have relationships there, it's an urban university that totally is intertwined with the fabric and life of Montreal. It's wonderful that way. It's like NYU is like that. So we did three buildings. We broke the guidelines. So you've got to -- You know, Marianne always tells me, she says, yeah, you know, Bruce, you've got to break an egg to make an omelette. So what we did is we actually -- In Montreal, you could have built a 10-storey building right on Sainte-Catherine Street and it would have overshadowed that. We did the sun shadow studies. 374  
00:31:09,496 --> 00:31:12,996 And so, we broke the rule and we made the engineering building taller. And we demonstrated to Montreal that after 3 o'clock on a winter's day, there'd still be sunlight, I think on one of the most important streets in Canada. This is a movie. You can barely see the windows.

But Manitoba Hydro is a building that breathes. It's the headquarters for 2,000 people who work for a Crown corporation. What we've done, and this is a big science experiment, this is essentially a machine, a building. It's like the modern machine for living. We've achieved 100% fresh air, 24/7, 365 days of the year. Thirty percent of people working, or 30% in general, have respiratory issues. And anecdotally, most people who go in this, you can feel the difference because you never breathe the same air again. Nothing's recycled. So we developed a very high-performance building. And the result of it is that we've reduced sick days over 2,000 people by 1.2 days a year, and it's held for 10 years.

Last project is in my hometown, Hamilton, where we won the competition in 2019 to develop a residential community right on the harbour. This is at the tip of Lake Ontario, and there's a marina. Where I grew up is on this. I get the shivers when I look at this because I know I played sports at that park. But the issue is I've always wanted to do a project like this, which is the orchestration of urbanity and community where we didn't do everything. And so, what we did is we invited three other architectural firms. Omar Gandhi, who's fantastic, he's in Halifax in Toronto, super cool, who are a very, very good husband and wife team who just really, it's so amazing to see what they're doing. And Pat Hanson of gh3. That's good. That's good.

She said halftime. We're going to speed it up now. We're now down to the project, so I'm going to go as fast as I can. We won a competition 12 years ago in Boston. We're the only Canadians, four American firms, all very strong. And the proposition that BU had is that data sciences are the tool for solving problems in all disciplines. And they actually wanted an iconic building. And we're not the firm that you should go to for that because, you know, it's not our decision about whether our building's iconic or not. But what's great about this is it's right on Commonwealth Avenue on the Charles River across from MIT. Harvard is off the screen to the top left. It's a very narrow campus, and it's on Frederick



Law Olmsted's Commonwealth Avenue. And we did and created a vertical campus, which means we stacked two and three-story increments of building. There's a stair that runs through the entire building. No one's intended to walk the whole thing, but you could, and I have, and you meet people. And then in the lower part, our university classrooms and food is on the pavilion on the top of the fourth floor. We have the largest geothermal system. This is an amazing little animation, but this is net zero energy. And the reason it's net zero energy is we have a large geothermal field, 31 holes drilled 1,500 feet into the ground. And it supplies 90% of our heating and cooling, and the other 10% comes from a wind farm in South Dakota. Ground floor, very open and transparent. Commonwealth Avenue is literally a parade every single day of BU students going to class. You can see our building is just up there above the crust of Back Bay residential brick and stone architecture.

And the base in the middle is very transparent with a stair that's kind of shaped like a boomerang, but you really have this sense of procession and stepping of terraces going up one level parallel to Commonwealth Avenue. And it's just buzzing. The most brilliant decision that was made was that none of the corners of that 19-storey tower are occupied. They're made available to students. And that's very different from every other project we've ever done. Usually, faculty want to see the students in a classroom and don't want them around their offices. This is different. This is change. And they're full all the time. And then BU did a series of drone videos, but it's a shocking building. I mean, we get a lot of, generally more people. It's a kind of under 40, over 40 thing. You're under 40, you like our building. Over 40, not as much. But there are two glazing systems. The diagonals are terracotta that match the brick of Boston, and the verticals are mirrored. So this building really has a kind of surrealistic view.

Okay, the second project is about mental health, and the way I've witnessed change over 25 years because I worked for CAMH for 25 years. CAMH, the red dot, was as far away from downtown Toronto as they could get it at that time. Out of sight and out of mind because there was so much stigma about mental health. It was called the asylum. John Howard's building, which was really quite nice, but it was just attitudes about mental health and treatment were not so nice. So you're seeing a neoclassical building with housing on the wings and then a palace. And what I find interesting is this modern building, which I have always known on Queen Street was a modernist attempt to hide the John Howard building, which was ultimately torn down in the 70s. In 2000, we won the competition for streets and blocks planned for 27 acres. Queen Street is the long one. We kept some park squares on the corner. Some of the trees are from the 19th century, and there's a brick wall that runs around the whole property, which was built by patients to keep themselves in. But soon after we did the first few phases, there were signs and communications like this. And it's all within the context of gentrification of Queen Street and Ossington and Liberty Village.

But essentially, what really changed was public opinion and attitudes because no one would put their names or give money to mental health. They would not put their names on buildings, none of the families or corporations, until Bell came forward. Then in 2018, we had to compete for a research building on the site.

So Queen Street is up. This is Shaw. You know, people like Stephen Andrews lives across the street. Adelaide, if you can believe it, is on the left. So this was a really big competition for a very big research building about brain science, and it's also the kind of centre of the entire campus. So we did these sketches. This is kind of what I do. And, you know, I try to tell myself a story with every sketch, basically until I believe it. And it was very much about trying to get light into the garden on the east side of the building. So it was about pushing the centre of the building to the west. And then I did a summary of, you know, research below ground. There's animal research below ground. Then there was a pavilion. It was all concrete. Then four floors of timber and steel construction for research, and then on the roof is a steel events base. This was a study of, you know, how do you connect the floors vertically? And it's a very big floor plate. It's 50,000 square feet per floor. So I thought that was too big, so we would divide it in half.

But I had seen the scissor stair that Rafael Moneo did at Wellesley College, and it really impressed me. So I took his idea. You know, there's the expression good architects borrow, great architects steal. And I pushed the stair to the west, and we lifted the lower two floors to be very transparent. And on the roof, we knew we wanted the view to the tower and reconnected the downtown. So it's like a compass needle. And then we have a rendering of the ground floor. You can see over the wall. There's an incredible sky there now until someone builds a condo. Doug Coupland is doing the art on the elevator core, and it's very, very open. This is, to the nine-year-old, I think this is a beautiful research building for mental health. But the stair is all wood and steel, and it just keeps going up. And all of the central space is about collaboration. So people were very interested in the building as a kind of organization that was like the brain with two hemispheres and the corpus callosum. These are the terraces on every floor. You can get out to the east. We pushed the building in, as I said, to let light down in below. And you can see the candy factory on the right. Agnes.

In the 1990s, my partner, Thomas Payne, designed and won the competition for the Stauffer Library. And, you know, it's a building that really was trying to kind of learn from stone architecture of Kingston. And I think he did a really good job. He won a Governor General's Award for it. It's quite rational. But this project is on the same street, and it occupies an incredible site. And the city and the university have both grown, and this site has become more central. It's almost like the CAMH thing. One time you're at the edge of the city and, all of a sudden, you are in the middle of it. And its prominence is incredible because it's on University Avenue, overlooking Nixon Field, terminating Professor's Walk, connecting to another laneway that goes over to the Indigenous Gathering Centre. It also

is on Bader Lane, and it faces south to Ban Righ Hall, and then has all the residences behind it. So there was, in our mind, this idea that you could connect it to the flows inside the campus and also over the entire city, and that it would really be almost like a kind of stone thrown into a pond, where it sent a kind of ripple beyond the site. So Emelie really talked about making the house a home again and really rethinking what it means that this house would have a life. It wouldn't be a historical, frozen-in-time piece of architecture.

And by the way, it's really not accessible, but these people seem happy with it. This was taken last year, and I just thought it was really wonderful because it was sort of a celebration basically of the beginning, the new beginning, and everyone was just gathered outside. These are the two-year engagement that we'd been through. Indigenous engagement was led by Georgina Riel, and I've never experienced any meetings remotely close to these. They were so emotional. And we're not finished, really. And, you know, it's not a perfect world. I just think we learned a lot, and we exposed a lot of our thinking to each other. We shared a lot. Georgina shared this. She said that everything starts with the land, and also we should be thinking about our first home. Our mother's womb is our first home. She showed us the wigwam, but she wasn't saying make a wigwam, but we understood that it was more organic. And then the building on the left and the buildings that were to be demolished, which were a decision of the university, this is how you make hospitality and bring people into the Agnes to really engage.

And I think this is just the tip. This is just the beginning. This is an hors d'oeuvre in my food analogy. And the way I want you to look at this is that where the orange is and the existing galleries are and the new back-of-house facility form a kind of rectangular block, much like other buildings on University Avenue, in front of them are two figures. One, the reddish salmon-coloured one is the house's home, the Agnes house. The pink one is an event space that's related to a stack of spaces, which are nominally called the Indigenous self-determination spaces, but we're trying to put the house in dialogue with the event space and gathering space side by side. And we moved the entrance off of University, where we couldn't really get what we wanted, which was a accessible entrance, and we pulled the accessible entrance onto Bader Lane, right across from the entrance to Ban Righ Hall. So it moves in a north-south direction.

Plus, we're trying to express the slope of the ground and the land to Lake Ontario. You really feel that on University Avenue. Even though it was cut by the ramp that was done in the 2000s, I think for us, it's about regeneration of the land. Emelie asked me to do a sketch early, like what it's going to feel like looking out. I thought that was such a great question because no one asks that. And I just made it up, but you can see where we are today off of this. And you're on the second floor, off of Indigenous elder spaces, where they have a kind of eye-to-eye relationship with important buildings. These are important metaphors for making form that's derived from other sources than Western architecture. So we were looking at these. Sebastian [De Line] once said, hey, they kind of look like

mushrooms, an accretion of mushrooms. And I've been enamored with these lily tables that this British designer has made. I think they're really beautiful because they're not perfect. So our stack, you have the house, you have the stack of the event space, the Indigenous gathering space on the second floor with the elders, and also a keeping place. And then on the third floor, you have almost like, let's say, the attic of the mushrooms. You have the Art Conservation program, which has north-facing skylights or clerestory lighting on the north face, which was on the right on the third floor, with three large, interconnected labs. And on the ground, where people are, is the living room, which is the space between the two figures. On the second floor, where it's kind of translucent, that's the working space for Agnes staff, who literally bridge between the house that vision and the vision for Indigenous gathering.

When Emelie talks about entanglement, this is where the project gets entangled. And on the ground floor, it's almost as though it is outdoors, that it's not conventional. It's not like this. We're inside. There's no sense of what's out there. This is really about -- There's always a sense of what's out there, and you always see the house. You always see the other. Okay, last project. This project brings me full circle. The Japanese-Canadian Legacy Society is coordinating multiple projects across Canada, and it has to do with the second round of redress. They basically petitioned the government of British Columbia and made the case, and it was based a lot on Jordan Stanger-Ross's research.

They basically asked the question, what catalyzed, who catalyzed it? And all that research was laid out in a presentation. And so, it produced an endowment for projects. And one of the most important projects is a memorial for the 22,000 Japanese Canadians who were interned and then the 3,000 of their offspring, because after they were led out of the camps in 1945, the war ended. It wasn't until four years later, until April 1st, 1949, that the federal government granted Japanese Canadians the full rights of citizenship and particularly the right to vote. So my father was in his late 30s but could never vote. That's exactly why I vote in every election. I'm certainly going to vote in this next federal election. But it's really, really important because what else do you have? I didn't want to do this project. I never had been to Victoria. I never wanted to go to the West Coast, for obvious reasons. But a number of my friends and my sisters said you have to go. And we got it. We were selected with a landscape firm who's actually working with us on Agnes.

But on my first trip last October, I went with my colleagues and found the Ross Bay Cemetery. And it was strange, and it was serene, and I've never been in anywhere like it. I mean, you should go see it because it's really unbelievable. And it sits above the ocean, like the middle picture. So we finally found our headstone, which is very modest. You could walk right by it. You know, my grandmother, my grandfather, three of my father's siblings were on it. It's really humble. But when you stand here in the middle photograph, you look across to the ocean. So we walked towards the retaining wall and then down to the ocean and we found this, which was just kind of cathartic, and this long sweeping pebble beach.

Here's the site. It's interesting. It's the red dotted line. It's behind a Catholic, a former Catholic school that was an Indigenous day school. It was a day school. It's now owned by the province of British Columbia. It's an office. And what had happened is where you see the label Monument Park was a road that was called Academy Close. It was kind of cut off so that the school and the red-dotted site could be joined. And then on the bottom left is the beginning of a really beautiful park called Beacon Hill Park. And this is within walking distance of the Empress Hotel, where my father worked as a bellhop when Japan bombed Pearl Harbour. And, you know, his manager said I really like you, but I've got to let you go. So this is really, really interesting.

And at first, I just hated the idea that we would be beside, you know, the school, the former school, until I visited it. And it's quite a remarkable building. And I actually try to live, you know, my principles about pluralism and try to do a project that would actually work for everyone. And then all around it, you know, it's the capital of retirement. It's a good life in Victoria. And this is the site. It's a park-like site. And you're seeing the red roof of St. Ann's. You're seeing these beautiful trees and people walking their dogs. The chapel is gorgeous inside. And our site is long and rectangular. These were the principles that were laid out by Jack Kobayashi. He's a Japanese-Canadian architect. And I think he did a really good job of getting the project funded by the province. But when we took over, he had done an oval scheme that sat right over Academy Close. And when we took over, we consulted him, and he's still a consultant to the team. But the two things that we changed was one, no part of the wall would be built in the right of way because there are underground services there and there's a liability and risk. And the other one was his wall was broken so that an existing path coming from Beacon Hill Park could come right through the middle of the monument.

This wall will have 22,000, 25,000 names on it. And this is our site plan today. So I said, it's got to be one wall, all names on one wall. There will be a metaphor of water. We presented the community the Long Crescent Bay and what we called the ripple of smaller bays. And they chose the Ripple by a two-to-one margin. And so, that's what we're doing. These are -- We're working with PFS [Studio], who are great to work with. And we have these islands. It's a kind of contemporary Japanese landscape, garden landscape. And we're working with a Japanese landscape architect from Kyoto, who's really helping us a lot. I mean, he's really quite an interesting character. These are the kind of drawings that are coming forward. You know, I don't know if you saw Shogun, but I told Sasha, isn't Japan beautiful only to find out it was filmed in Port Moody? And this is a 3D printed model, very recent. But you can see that what we're trying to do is to create intimate monumentality. It is not the Vietnam Memorial. Actually, no one was murdered or killed. They were just unfree. So what we've done is we've created the Ripple made of 100 panels of granite stone that's etched with the names. And each panel is three feet wide, seven and a half feet high, and four inches thick. And there's always seating in very close proximity. Like, this model is the essence of intimate monumentality.

Because I think when you look at this wall, you're going to have to sit down. So these are the studies that are going on, you know, justified left, ragged right. You know, we know there are lots of dogs in the park. Can't come to the ground like the Vietnam Memorial. Has to be touchable. We're looking at stone samples now. This is the aerial. It's going to a public meeting next week. This is the entrance to the garden. So Tamotsu who's the gardener, is really collaborating with PFS on the islands. And then the wall starts. There's a bronze plaque with a map. The names are organized by place of origin settlement before people were interned. And there's an Indigenous welcoming sign on the park side of that wall. And the trees are our best friends. I mean, they were so tall that this wall just sort of sleeves itself and moves through. So this is it. And what I've been thinking a lot about, I would just say that my legacy. I've thought about this. My contribution to society is embodied in some of the buildings, for sure. But frankly, they're just buildings. And some of them are over 30 years old, like Kitchener City Hall. Others like BU Data Sciences are two years old. And some others like Temerty Research Building at CAMH and Agnes are under construction. And our firm is evolving. We have new partners. And our staff, you know, we have great staff. They're growing, changing, and they're really becoming leaders. But it takes time, and it's a daily project of change that is deliberate.

So then I have my children. I never expected to have children, but I did. And I have to say it's a pretty amazing thing because my son is 21 and he's studying design at International University, International Education University in Madrid. He's in his third year. And my daughter, Vita, is at NYU and she's studying anthropology and international relations. And when my father died, he was a Buddhist. And the reverend, who presided over his one-year memorial, he somehow knew that my then-wife and I were expecting our first child. And he said that in the Buddhist view, every individual life is like a wave, and as one wave passes, another wave is forming. And that really made me understand things in a much better way. So that's my legacy. Thank you very much.